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| | | Love and war, | Cooke | | |

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|--|-------------|----------------------------------|-------------|--|-------------|
| Afton Water, | Hume | Doun the burn, | Crawford | Oh! why left I my hame? | Gillman |
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| Cam' ye by Athol? | Gray | O for the bloom, | Burns | Will ye no come back again? | Nairne |
| Camin' thro' the rye, | Nell Gow | Of a' the airts, | Glover | W! a hundred pipers, | Nairne |
| | | O my love is like, | Burns | Ye banks and braes, | Burns |

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To Anthea.

Words by HERRICK.

Music by J. L. HATTON.

Allegro. *f*

VOICE. *f*

Key Eb. $\frac{2}{4}$

Bid me to live, and I will live Thy Pro-test-ant to

PIANO. *f*

be; Or bid me love, and I will give A lov-ing heart to

thee. A heart as soft, a heart as kind, A heart as sound and

free As in the whole world thou can'st find, That heart I'll give to

dim.

[illegible]

that heart stay, and it will stay To hon-our thy de-cree; Or

Musical score for "The Rose Tree" featuring a vocal line and piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "bid it lan-guish quite a-way, And't shall do so for thee. Bid".

me to weep, and I will weep, While I have eyes to see: And

cresc.

d' : l se : m m : l t : d' d' : t l : se l : - : l
 hav - ing none, yet I will keep A heart to weep for thee. Bid

The musical score is written for a voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff clef. The lyrics are written below the vocal staff. The music is divided into four measures. The first measure contains the lyrics 'se :f | m :-l |'. The second measure contains 'se :f | m :m |'. The third measure contains 'm :m.r | r :d.t |'. The fourth measure contains 'd :- | - :d |'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

se :f | m :-l | se :f | m :m | m :m.r | r :d.t | d :- | - :d |

me des - pair, and I'll des - pair, Un - der that Cy - press tree: Or

Musical score for "The Death of King Richard" by Thomas Arne. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "bid me die, and I will dare E'en Death, to die for". The piano part includes a *cresc.* marking. The score is labeled "Bb.t." at the top.

f. Eb. *cresc.*
 thee. Thou art, my life, my love, my heart, The
sempre f
cresc. e molto

ve - ry eyes of me, And hast com - mand of

con passione

ff

Musical score for "The Lord's Prayer" (No. 10). The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment.

The vocal line (Soprano/Alto) begins with the lyrics "ev-'ry part, To live and die for thee." The tempo marking *rall.* (rallentando) is placed above the first measure of the vocal line.

The piano accompaniment (Piano) consists of two staves. The left hand plays a steady eighth-note accompaniment. The right hand plays a melody that is marked *colla voce* (in voice) and *a tempo* (at tempo).

If doughty Deeds my Lady please.

Words by GRAHAM OF GARTMORE.

Music by ARTHUR S. SULLIVAN.

Allegro con energia.

PIANO.



Key Eb. || : | :s₁ d :m | s :s₁ d :m | s :s₁ {

1. If dough-ty deeds my la - dy please, Right
2. But if fond love thy heart can gain, I

p

d :m | s :d₁ d₁ :— | t :t l :— | l l :f_r }

soon I'll mount my steed; And strong his arm, and
nev - er broke a vow; No mai - den lays her

s :— | s | s :m d :r | ma :r₁ d s :— | :s₁ }

fast his seat That bears from me the meed. I'll
skaith to me, I nev - er lov'd but you. For

d :m | s :s₁ d :m | s :s₁ d :— | m | s :d₁ d₁ f :— | m :— | r }

wear thy col - ours in my cap Thy pic - ture at my heart; And
you a - lone I ride the ring, For you I wear the blue; For

p Bb. t.

cresc. *rit.* *f. Eb.* *a tempo*
p
 d : r m t, : t, | d : t, d r : d r | m : f r : l, t, | d s : - | - : s }
 he that bends not to thine eye Shall rue it to his smart! } Then
 you a - lone I strive to sing, O tell me how to woo! }

cresc. *colla voce*

s : - m d : - r | d : - t, t, : s | s : m d : - r | d : t, | t, | d : r | m : f }
 tell me how to woo thee, love, O tell me how to woo thee! For thy dear sake, no

p a tempo

s : l | t : d | d : - d | l : f | f : m | : r | d : d | t : s e }
 care I'll take Tho' ne'er an-o - ther trow me, For thy dear sake no

cresc. *f*

D. S. for 2nd verse. *Last time.*
 s e : l | s : f | m : - f | s : l | r : - | - : | d : - | - : | d' : - t : - | d' : - | : }
 care I'll take Tho' ne'er an-o - ther trow me. trow me.

ff *ff*

ff

Rock'd in the Cradle of the Deep.

Words by Mrs WILLARD.

Andante tranquillo.

Music by J. P. KNIGHT.
Arranged by ALFRED MOFFAT.

PIANO.

p con espress.

poco ritard.

Key G.

*s*₁.....*s*₁ *s*₁ *fe*₁ *s*₁ *d* *r* *m* :— | *m* *re* *m* *s* :— | *f* *m* *r* }
1. Rock'd in the cra- dle of the deep, I lay me down in peace to
such the trust that still were mine, Tho' stor- my winds sweep o'er the

d :— | : *s*₁ *s*₁ :— *s*₁ *fe*₁ *s*₁ *d* *r* *m* :— | *re* *m* *t* }
sleep. Se- cure; I rest up- on the wave, For Thou, O
brine; Or tho' the tem-pest's fie- ry breath Rous'd me from

d *t* *l* *m* *f* :— *m* *l* *m* :— | : *m* *m* :— *m* *re* *m* *f* *m* }
Lord, hast power to save. I know Thou wilt not slight my
sleep to wreck and death, In O- cean cave still safe with

p poco cresc.

call, For Thou dost mark the spar-rows fall, And calm and peaceful is my
Thee, The germ of im-mor-tal-i-ty, }

p

pp poco cresc.

con espress.

pp

sleep,— Rock'd in the cra-dle of the deep; And calm and peaceful is my

colla voce

pp poco cresc.

ritard.

1st Verse.

sleep,— Rock'd in the cra-dle of the deep.

ritard.

p a tempo

2nd Verse.

2. And deep.

poco ritard.

A Son of the Desert am I.

JOHN P. WILSON.

WALTER A. PHILLIPS.

Allegro.

PIANO. *ff*

RECIT. **Allegretto.**

Lahis C.
Key Eb.

p *mf*

A son of the de-sert am I. The

i - ron-clad hoofs of my horse spurn the sand. The

wide spread-ing de-sert is peace - ful and grand; My

accel. *ff ad lib.*

{1 :se .se |s :fe .fe | f :m .re |m : :m | 1 :l .l |l .l :- }
 good lance at rest, at my side hangs my brand, My brave A - rab comrades

f *colla voce* *f*

ad lib.

{1 .se :l .t |m : : : : :m .m }
 come at my command. For a

C.t.m.l. *Tempo di marcia.*

{1 :s .f |m .r :d .r |m :- :m .s || d' :t .l |s :fe .s }
 son of the de - sert am I. None so daunt - less and free on -

p *colla voce* *p*

{t :l .la |s :fe .s |r' :t .l |s .l :- .f |m :- :s .s }
 land or on sea, For a son of the de - sert am I. None so

{d' :de .de |r' :r' |ma' :r' .d' |s :fe .s | 1 :se .l |t .s :- .r' |d' :- : }
 daunt - less and free on land or on sea, For a son of the de - sert am I.

RECIT.
s.d.f. Eb. Lah is C. {_{d1} }
I

Allegro.
f

{ l : l . t . l d : r . m | f : m . re | m : . m | m : re . m | s : f . r }
scoff at the Sy - ba-rite's ease so se-cure, Lux - u - ri - ous life I could

accel.
{ t . m : - r | d : . m | d . t : l . se | l . m : s . f | m . r : d . r | m : . m }
nev-er en-dure. 'Tis free-dom I love though the world be ob-scure, The

colla voce

Grandioso. C. t.m.l.

{ m . m : - m | m . m : - m | m : r . re | m : m . m | l : l . t . l d . d : - r | m : - | - . m . s . s }
deserts wild grandeur a - lone can al-lure; For a son of the desert am I. None so

Tempo di marcia.

{ d' : t . l | s : fe . s | t : l . la | s : fe . s | r' : t . l | s . l : - f }
daunt - less and free on land or on sea, For a son of the de-sert am

p

I. — None so daunt - less and free on land or on sea, For a

Andante. s.d.f. Eb.

son of the de-sert am I. — stacc. e piano And I

col basso

know — that Zu - li - ca a - waits — in her tent, — The

fair — est in all — the sun - kissed — Or - i - ent; — Whose

form — has the grace — of the palm — hea - ven - sent, — She will

{ d' :- :- | - :t :l | s :- :- | - :d :f | m :- :- | m :- :r | d :- :- | - ||
 wel - come her love - when the storm - cloud is spent.

Allegretto. *rall.*

{ m .m | l :l .l | l .l :-l | se :- | - :m .m | l :l .t, | d .t, :-l, }
 For a son of the de-sert am I. For a son of the de-sert am

Tempo di marcia.

{ m .m | :- | - || :m .s .s | d' :t .l | s :fe .s | t :l .la | s :fe .s }
 I. None so daunt - less and free on land or on sea, For a

{ r' :t .l | s .l :- .f | m :- | - :s .s | d' :de' .de' | r' :r' }
 son of the de-sert am I. None so daunt - less and free on

{ ma' :r' .d' | m' :fe .s | l { :r' .d' | t { :f' :- .t } | d' :- | - ||
 land or on sea, For a son of the de-sert am I.

Ah! Wert Thou but mine own.

Music by H. HUGO PIERSON.

PIANO. *Andantino patetico.*

marc. il Basso

Key G.

s, i, l, t, d, r | m : s : - d | t, : - d : t, l, | s, : - : | s, i, l, t, d, r

1. Ah, wert thou but mine own, love, How deep my joy would be! How fond were my ca-

2. Ah, wert thou but mine own, love, How sweet this world would be! Then all my soul's de-

m : s : - m | r : - d, t, r, d, l, | s, : - : | s, m : - d : t, d | f : - r : d, e, r

ress, love, How dear thy peace to me; From all the storms of life se-cure, With

sire, love, Were still to gaze on thee; Nor wealth, nor fame, one charm can prove, If

s, f : m, r : d, ta, l, | : r : m, f | s, s, i, l, t, d, d, e | m : r : - d

thee my bliss were ev - er sure, From all the storms of life se-cure, With thee my

thou but smile, my on - ly love, Nor wealth, nor fame, one charm can prove, If thou, if

t, l, : s, i, f : m, f, r | d : - : ||

bliss, my bliss were ev - er sure!

thou but smile, my on - ly love!

rallen. a tempo dolce marc. sfz

*Red. **

The Arrow and the Song.

Words by LONGFELLOW.

Music by M. W. BALFE.

Molto moderato.

PIANO.

p *cresc.* *dim.*

Key G.

pp

p *cresc.*

cresc. *f pp* *cresc.*

cresc. *dim.*

cresc. *dim.* *p*

dim.

I shot an ar-row in-to the air It fell to earth, I

know not where, For so swift-ly it flew, the sight could not

fol-low it, The sight could not fol-low it in its flight.

I breath'd a song

B \flat .

And the song from be - gin - ning to end I found a - gain in the heart of a friend,

And the song from be - gin - ning to end I found a - gain in the

pp *f* *dim.*

heart of a friend, I found a - gain, I found a - gain, I found a - gain in the

cresc. *cresc. riten.* *p* *cresc.* *cresc. riten.*

heart of a friend.

ff *ff a tempo*

dim. *p* *pp* *ppp*

Rage, Thou angry Storm.

Words by GEORGE LINLEY.

Music by Sir JULIUS BENEDICT.

Allegro con brio.

PIANO.

ff

The first system of piano accompaniment is in B-flat major (two flats) and 4/4 time. It begins with a treble clef and a bass clef. The treble staff has a whole rest followed by a series of eighth notes. The bass staff has a whole note followed by a half note. The dynamic marking *ff* is placed between the staves.

The second system continues the piano accompaniment. It features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The dynamic marking *fz* is placed below the treble staff, and *cresc.* is placed below the bass staff. The system ends with a *f* dynamic marking.

The third system continues the piano accompaniment. It features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The dynamic marking *f* is placed below the treble staff, and *cresc.* is placed below the bass staff.

The fourth system continues the piano accompaniment. It features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The dynamic marking *f* is placed below the treble staff, and *cresc.* is placed below the bass staff.

The fifth system continues the piano accompaniment. It features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The dynamic marking *f* is placed below the treble staff, and *cresc.* is placed below the bass staff.

Key Bb.

I love this fierce and e-le-mental strife!

What mu-sic in the loud-ly peal-ing

4. Gb.

thun - der!

That, which a-

ff

Db.t.

se:t, m .r :d .t, d : : l:r f ,f :m .r se .se :t .l l :m : :

wakens fear in fee-ble hearts, But gives un-to my rest-less mind new plea-sure.

ff *p*

Moderato.

f *cresc.* *assai* *trem.*

p *pp*

§

m :- „l se „t :m l :- „d

Rage, thou an - gry storm! Rage, thou
Flash, ye light - nings pale! Flash, ye

fz

ff an - gry storm! Dark - ly roll, ye thun - ders of the night! Pour your
light - nings pale! Play a - round this deep and sa - cred gloom. Winds! that

ff ven - geance down! Pour your ven - geance down! To my soul your
hoarse - ly wail, Winds! that hoarse - ly wail, Be your breath the

Bb. t.m.l.
ff fu - ry yields de - light. Joy! Joy!
cold - ness of the tomb. Joy! Joy!

p cresc. molto

m naught may re - press my de - sires, Death and hate my lips have sworn. Joy!
who shall my wish - es re - strain? If one spark of va - lour shine? Joy!

m Joy! dark - ness my bo - som in - spires, Fear and fate I laugh, I laugh to
Joy! thoughts that the vul - gar stain, Ne'er shall cloud this breast, this breast of

d : s₁ d : - m r . t₁ : d . l₁ s₁ . l₁ : s₁ . m₁ d₁ : - r₁ m₁ . f₁ : s₁ . l₁
 scorn. } Ride on, ride on, ye roll-ing thun-ders of the night! Your fu-ry yields un-
 mine.

t₁ . d : r . m r : - s₁ : - m : - m : - m r d : t₁ d . l₁
 to my soul de - light. Joy! Joy! nought may re-press my de-

ff

s₁ : - s₁ . l₁ f₁ : - l₁ r : r r : s₁ m : - m : -
 sires; Death and hate my lips have sworn, Joy! Joy!

m r d : d . t₁ . l₁ f : - f : f f . m . t₁ : r . d . l₁ s₁ : l₁ s₁ f e s₁ m : - r d :
 darkness my bosom in - spires, Fear and hate I laugh, I laugh to scorn.

sf

D.S.

The Bell-Ringer.

Words by JOHN OXENFORD.

Music by W. VINCENT WALLACE.

Andante ma non troppo.

PIANO. *p*

dolce %

Key Eb. { : s₁ | 1. I

d : .d | d : d | m : - r : l₁ ., l₁ }

set the bell a - ring - ing, When the
set the bell a - toll - ing, When the
set the bell a - peal - ing, When in

decresc. pp *fz*

{ d : t₁ ., l₁ | s₁ : r ., m d : - : s₁ ., s₁ d : - .d | d : d | m : - r : d ., d }

bride to the al - tar was led; And I lov'd to hear it swing - ing, So
bride to the churchyard was borne, And the dis - mal notes went roll - ing, To
sha - dow is bu - ried the day, And a wond' - rous spell is steal - ing, O'er the

p *p* *fz*

t : *d* : *r* : *f* | *t* : *l* | *s* : - | : *s* | *r* : *d* | *f* : *m* : - *r* | *d* : *d*

merri-ly o-ver my head; The chil-dren flung gay gar-lands round, While
tell of a heart for-lorn; The wond-ring chil-dren stood a-ghost, As
hearts of the grave and gay; The a-ged hear the fun'-ral chime, Of

p

f : *m* | *l* : - *s* | *s* : - *f* | *m* : *s* | *d* : *t* | *l* | *s* : *m* | *l* : *s* | *f* | *m* : *d*

I sent forth the jo-cund sound, Then ma-ny tears were shed, but yet The
sa-ble mour-ners by them pass'd, "And she is gone so fair, so young," Thus
slow-ly, sure-ly dy-ing time, The youth-ful hear a cheer-ing strain, That

pp

rall. un poco *In Tempo*

f : *m* | *r* | *d* : *t* | *l* | *m* : *f* | *l* | : *s* : - | *f* : - | *m* : - | : - }

young lip smild while the cheek was wet. Ah! me,
loud la-men-ted the i-ron tongue. Ah! me,
tells them, day will re-vive a-gain. Ah! me,

cresc. *collo voce* *p*

d : - | *ta* : - | *l* : - | : *t* | *d* : *t* | *l* | *s* : *m* | *l* : *s* | *f* | *m* : *d*

ah! me, ah! me, a song of joy and hope, Was
ah! me, ah! me, a song of pe-rish'd hope, Was
ah! me, ah! me, a song of grief and hope, Is

mf *p*

1st & 2nd verses

p sotto voce

heard a - far as I pull'd my rope, as I pull'd my rope,
 heard a - far as I pull'd my rope, as I pull'd my rope,
 heard a - far as I pull my rope,

p *pp* *dim.*

rope.
 rope.

2. I
 3. I

p *pp*

last verse *cresc.* *a piacere* *molto rall.*

rope, A song of grief and hope Is heard a - far, as I

f

pull — my rope.

p colla voce *rall. e dim.* *pp*

The Death of Nelson.

Music by BRAHAM.

Words by S. J. ARNOLD.

Larghetto.

PIANO.

fp

fp

First system of the piano introduction, featuring a treble and bass staff in B-flat major. The treble staff has a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment. Dynamics include *fp* (fortissimo piano).

Second system of the piano introduction, continuing the melodic and harmonic themes. The treble staff features a prominent melodic line with slurs, and the bass staff continues the accompaniment. Dynamics include *fp* and *p* (piano).

RECIT.

Key Bb.

Lah is G.

{ .l₁ : t₁ .d | m₁ : .m₁ | f₁ .m₁ : d .l₁ }

O'er Nelson's Tomb, with si-lent grief op-

First system of the vocal and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The vocal line begins with a recitative-like melody. The piano accompaniment provides a steady harmonic support.

Second system of the vocal and piano accompaniment. The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support. The lyrics are: "press'd, Bri-tan-nia mourns her He-ro, now at rest: But those bright lau-rels ne'er shall fade with".

Third system of the vocal and piano accompaniment. The vocal line concludes with a final melodic phrase, and the piano accompaniment provides harmonic support. The lyrics are: "years, Whose leaves, whose leaves are water'd by a Nation's tears." Dynamics include *p* (piano).

ARIA.

Allegro.

Trumpets. *ff* TUTTI. Trumpets. *ff* TUTTI.

Trumpets. *ff* TUTTI.

KeyG: m r | d : - d | d : s | d : - | : d | r : - m | f : m | r : - | : m . , r }

1. 'Twas in Tra-fal-gar's bay We saw the Frenchmen lay, Each
2. And now the can-nons roar A - long th'af-fright-ed shore, Our

r : m . , d | t | : d . , l | s | : | : m . , r | d : - d | d : s | d : - | : d . d | r : - m | f : m }

heart was bound-ing then; We scor'd the foreign yoke, For our ships were British
Nel-son led the way, His ship the "Vic'try" named. Long be that "Vic'try"

r : - | : m . , r | r : m . , d | t | : d . , l | s | : - | : s | f : m | r : d | t | : l | s | : s | }

Oak, And hearts of oak our men! Our Nel-son marked them on the wave, Three
famed, For Vic - try crowned the day! But dear-ly was that conquest bought, Too

thought of home or beauty, Eng - land, home and beauty, A - long the line this sig - nal ran, "Eng - land ex -
He cried as 'midst the fire he ran, "Eng - land shall

pects that ev - 'ry man } This day will do his du-ty!" This day will —

Musical score for "The Merry Widow" (Act II). The score is in 2/4 time and G major. It features a vocal melody and piano accompaniment. The vocal line includes the lyrics: "do his du-ty!". The piano part features a complex, rhythmic accompaniment. The score is marked "D.S." (Da Capo) at the end.

s.d.f. B♭. *L* is G.
dolente

f. E♭.

At last the fa-tal wound, Which spread dismay a-round, The He-ro's breast, the—

Musical score for a vocal and piano performance. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a common time signature. The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *f* (forte). The lyrics are: "At last the fa-tal wound, Which spread dismay a-round, The He-ro's breast, the—".

B♭, t. L is G.
a tempo marziale

G.t.m.l.

Hero's breast received; Heav'n fight on our side, The day's our own, he cried! Now long enough I've

lived! In honour's cause my life was pass'd, In honour's cause I fall at last, For England, home and

beauty, For Eng-land, home and beauty, Thus end-ing life as he be-gan,

Eng-land confess'd, that ev - 'ry man, That day had done his du-ty, That day had

done his du-ty!

Simon the Cellarer.

Music by J. L. HATTON.

Words by W. H. BELLAMY.

Allegretto.

PIANO.

*p**f**p*

Key Db. : s d'-t : l s : m f s : d r m : - s : s { d' : - d' : l m : - : } : fe s : - : - : s }

1. Old Si-mon the cel-lar-er keeps a rare store, Of Malmsey and Mal - voi - sie — And
 2. Dame Mar-ge - ry sits in her own still room, And a Ma - tronsage is she; — From
 3. Old Si-mon, he sits in his high - back'd chair, And talks a - bout taking a wife; — And

|| l : - se : l r' : - de' r' s : - fe : s d' : - s : s s : - f m f : - f f : - m : - m }
 Cy - prus, and who can say how ma - ny more, For a cha - ry old soul is he — A
 thence oft at Cur - few is waft - ed a fume, She says it is Rose - ma - rie, — She
 Mar - ge - ry of - ten is heard to de - clare, She ought to be settled in life, — She

|| r : s : l t : d' : l s : - : - : s : s : l : t : l d : m : s l : s : fe s : - s : s }
 cha - ry old soul is he — Of Sack and Ca - na - ry he nev - er doth fail; And
 says it is Rose - ma - rie, — But there's a small cup - board be - hind the back stair; And the
 ought to be settled in life, — But Mar - ge - ry has (so the maid say), a tongue, And she's

ad lib.

t :s :s l d' :s :s f :m :f m :m m :m s f :m :m m }
 all the year round there is brew-ing of ale, Yet he nev-er ail-eth, he
 maids say they of-ten see Mar-ge-ry there, Now Mar-ge-ry says that she
 not ve-ry hand-some, and not ve-ry young: So some-how it ends with a

8

colla voce

a tempo

m :m :m l :l :l } 1 :se :l } 1 :se :l } f :m :r d r t l l :s }
 quaint-ly doth say, While he keeps to his so-ber six fla-gons a day, But
 grows ve-ry old, And must take a some-thing to keep out the cold! But
 shake of the head, And Si-mon, he brews him a tank-ard in-stead. While

a tempo

p

CHORUS.

d' : m l : r r s :s :d f :r m :f s l t d' } m :f } r l d :s }
 ho! ho! ho! his nose doth shew, How oft the blackJack to his lips doth go. But
 ho! ho! ho! old Si-mon doth know, Where ma-ny a flask of his best doth go. But
 ho! ho! ho! He will chuckle and crow, What! mar-ry old Mar-ge-ry? no, no, no! While

f

D. S. §

d' : m l : r r s :s :d f :r m :f s l t d' } m :f } r l d :s }
 ho! ho! ho! his nose doth shew, How oft the blackJack to his lips doth go.
 ho! ho! ho! old Si-mon doth know, Where ma-ny a flask of his best doth go.
 ho! ho! ho! He will chuckle and crow, What! mar-ry old Mar-ge-ry? no, no, no!

The Village Blacksmith.

Music by W. H. WEISS.

Words by LONGFELLOW.

Allegro moderato.

PIANO.

Key Bb.

mf

Un - der a spreading chest - nut tree The vil - lage smith - y stands; The

mf

f. Eb.

smith a might - y man is he, With large and sin - ewy hands; And the mus - cles of his

Bb. t. a. l.

brow - ny arms Are strong as i - ron bands. His hair is crisp and black and long, His

face is like the tan; His brow is wet with hon - est sweat, He earns what - e'er he

|| l:-t:- d:-d r :m | m:-m | m: l: l: s: d r m:- d :-| :
 can, And looks the whole world in the face For he owes not a-ny man.—

f

|| : | : | : | : | : | : | : m: l: d | t: :m
 Week in, week out, from

mf

|| d:- .t: | l: :t: .t: | d :d r l: : t:-| :-m r d :l: | se: f: m: m: l: | t: :l: t: |
 morn till night, You can hear his bellows blow; You can hear him swing his hea-vy sledge, With

G. t. m. l.
 || d :d: | d: :r: | m:- | :m: s: s: | d :d r r:-r | m:- r d :s: s: | m: m: | s: d
 mea-sured beat and slow, Like a sex-ton ring-ing the vil - lage bell, When the ev-ning sun is

rall.

s. d. f. Bb.
 || s:- | t: s: | s: :s: | s: s:- | d :d | t:- .t: | r :d .d | t: t: | t: : | :s: |
 low. And chil-dren com-ing home from school Look in at the o-pen door; They

a tempo *p e stacc.* *mf* *fz*

f *f* : - *f* : - | *r* : *r* . *r* | *s* : - *f* | *m* : - | - : *m* | *r* : *r* | *m* : - *r* | *d* : - *d* | *t* : *l* :
 mother's voice Sing-ing in Pa - ra-dise! He needs must think of her once more, How

t : - *t* : | *f* : - *f* | *m* : - | - : *m* | *s* : *s* | *s* : - *m* | *s* : *f* | *m* : *r* | *d* : - *d* | *m* : - *r* } *rall.*
 in the grave she lies; And with his hard, rough hand he wipes A tear out of his
pp *colla voce*

f, *Bb.*
f *a tempo*
d : | : | *l* *m* : *t* : *t* : | *d* : *l* : | *se* : *m* : | *m* : | : *d* : *l* : | *l* : | *m* : *d* | *t* : | - : *t* : }
 eyes. Toil-ing, re-joic-ing, sor-row-ing, Onward through life he goes; Each

d : - *d* | *t* : *d* | *r* : - *s* : | *s* : | *se* : *l* : | *r* : | *s* : - *d* : | *l* : | - *t* : | *t* : | *t* : | *d* : *d* | *r* : *m* | *m* : | - *l* : }
 morn-ing sees some task begun, Each ev'ning sees it close; Something at-tempted, something done, Has

s : *d* | *m* : - *r* | *d* : - : | : | : | : | : | : | : | : | : }
 earned a night's re - pose.

In Happy Moments Day by Day.

Air for Baritone from "Maritana."

Words by ALFRED BUNN.

Music by W. VINCENT WALLACE.

Moderato.

PIANO.

The musical score is written for piano and baritone. It begins with a piano introduction in E-flat major, marked 'Moderato'. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line enters with the first line of lyrics. The score includes a key signature change to E-flat major (Key Eb.) and a repeat sign. The lyrics are as follows:

1. In hap - py mo - ments day by day, The
 2. Though an - xious eyes up - on us gaze, And

r : - r | m . r : t, . s, | m : - | : . s, | m : - . m | l . s : d . r }
 sands of life — may pass, In swift but tran-quit tide a -
 hearts with fond - ness beat, Whose smile up - on each fea-ture

m : - | : . m | f : - . l, | t, . m : - . r | d : - | : . d }
 way plays From time's un - er - ring glass. Yet
 With truth - ful - ness re - plete. Some

f. Bb.

r s₁ :- .s₁ | m :- .r | r :- .de l₁ : .l₁ | r :- .r | m .r : t₁ .s₁ |
 hopes- we used :- as bright to deem, Re - mem - brance will re -
 thoughts none o - ther can re-place Re - mem - brance will re -

Eb. t.

d s₁ :- | : f | m :- .m | l₁ .s₁ : d .r | m :- | : s₁ |
 call, Whose pure in and whose un-fad-ing beam, Is
 call, Which in the flight of years we trace, Is

r :- .r | m .r : t₁ .s₁ | m :- | : .m | m :- .m | l₁ .s₁ : m .d |
 dear - er than them all, Whose pure and whose un-fad-ing
 dear - er than them all, Which in the flight of years we

d₁ :- | d :- .r | m :- .m | m :- .r | d :- | :
 beam, Is dear - er than them all.
 trace, Is dear - er than them all.

rall.

f

1st Verse Dal Segno.

Fine.

Will-o'-the-Wisp.

Words and Music by J. W. CHERRY.

Andante.

PIANO.

ff *p* *slentando dim.*

Key Gb. 1. :l. t. | d :t. l.
Lah is Eb. I. When night's dark man - tle has
2. Ma - ny a trav - el-ler

pp *p trem.*

ff *mf*

se :l. t. | m :m | m:-m | f:-re | m:- | :l. l.:-l. | f :m
co - - verd all, I come in fire ar - ray'd, Ma - ny a vic - tim
I de - ceive, And with their part-ing breath, I hear them call in

rall.

r :d | t. :-t. | d :-d | t. :l. | se:- | :
I've seen fall Or fly from me dis - may'd.
vain for help, And dance round them in death.

rall. *Ad.* *

Allegretto Scherzo.

39

E♭. *♩* *d* : *d* : *s* | *d* : - : *de* | *r* : - : *l* | *r* : - : | *r* : *r* : *l* | *r* : - : *re* | *m* : - : | : - : }

t.m.l. Will-o'-the-wisp, they tremb - ling cry; Will-o'-the-wisp, 'tis he! _____

♩ *m* : *m* | *l* : - : *s* | *f* : - : *m* | *f* : - : *fe* | *s* : *s* : *f* | *m* : - : *r* | *m* : - : | : - : *s* }

Will-o'-the-wisp, they tremb - ling cry; — Will-o'-the-wisp, 'tis he! _____ To

ff *♩* *d* : - : | *t* : - : | *d* : - : | : : *m* *f* | *s* : - : | *s* : - : | *s* : - : | : : *se* }

mark their fright as off they fly Is

♩ *l* : *l* : - : | : - : *l* | *l* : *s* : - : | : - : *s* | *s* : - : *f* | *m* : - : *r* | *m* : - : | : - : *s* }

mer-ry, — is mer-ry, — is mer - ry sport for me, — is

♩ *l* : *l* : - : | : - : *l* | *l* : *s* : - : | : - : *s* | *s* : - : *f* | *m* : - : *r* | *m* : - : | : - : *d* }

mer-ry, — is mer-ry, — is mer - ry sport for me, — is

ff mer-ry sport for me. — I dance, I dance, I m

ff Scherzo

la here, I'm there, Who tries to catch me,

sf

rall.
catch-es but air, who tries to catch me, catch-es but air, The

colla voce

accel. *ff*
mor-tal who fol-lows me fol-lows in vain; For I laugh, ha! ha! I laugh, ho! ho! I

accel. *ff*

fe : fe : fe | fe : fe : fe | s : — : — : s | d : m : r | d : m : f |
laugh at their fol - ly and pain, I laugh at their fol - ly, I

p *cresc.*

ff

|| s : f : l s : l : t | d' : - : - : d' : d' | d' : d' : | : d' | t : l : s | f : r : s |

laugh at their pain,. I laugh at their fol-ly, I laugh at their fol-ly and

f *ff*

rall.

|| d' : - : - : d' | d' : : d' | d' : : d' | d' : : d' | d' : : d' | d' : : d' | t : l : s | f : r : s |

pain, — I laugh ha! ha! I laugh ho! ho! I laugh at their fol-ly and

mf *ff* *ff* *colla voce*

a tempo

|| d' : - : - : - : ||

pain. —

ff con fuoco *ff*

ff *ff*

ff

Revenge.

Words by EDWARD FITZBALL.

Music by J. L. HATTON.

Allegro feroce.

PIANO.

§ Lah is B.

1. The fro - zen ser - pent in my breast Wakes from its slum - ber cold,
2. The heart I lov'd, the home I priz'd, All, all are torn a - way,

F#4.

A - round my heart I feel it prest With fierce - ly, fierce - ly burn - ing
My curse to live a wretch des - pis'd, My ven - geance, ven - geance why de -

4.D.

fold; Its fork - ed tongue with an - guish flows, Its fangs en - ven - om'd tear, As
lay? The cru - el ones that scourge me still, The wounds they cause shall share, Yes,

if with li - quid fire to rouse Thro' mis - ry and des - pair, Thro' mis - ry and des -
blow for blow, be what it may, Dis - hon - our or des - pair, Dis - hon - our or des -

B. t. m. l.

pair, Thro' mis'-ry and des-pair, Re-venge! Re-venge! Re-venge! I cry! Re-
 pair, Dis-hon-our or des-pair, Re-venge! Re-venge! Re-venge! I cry! Re-

colla voce

mf *mf* *mf*

venge! Re-venge! Re-venge! I cry Re-venge! Re-venge!
 venge! Re-venge! Re-venge! I cry Re-venge! Re-venge!

mf *mf* *mf* *mf*

ti, li, ti, li, si, fe, si, fi *mi, ri, ri, ri* *d, ti, d, ti, li, si, li, si* *fi, ri, fi, ri, d, ri, d, ti* *la, :-*

venge! Re-venge! Re-venge! Re-venge!

ff

s. d. f. D.

venge! Re-venge! Re-venge! I cry, Re-venge! Ha, ha, ha, ha, Re-venge! Ha, ha, ha,

8ve lower

sf *sf* *sf* *sf* *sf*

ha!

D. S.

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Phillis is my Only Joy.

Words by Sir CHARLES SEDLEY.

Music by JOHN WILLIAM HOBBS.

Allegretto.

VOICE.

PIANO. *mf* *Fine.*

Key Eb.

1. Phil-lis is my on-ly-joy, Faith-less as the winds or seas,—
 2. Though, a-las! too late I find Noth-ing can her fan-cy fix,—

p

Some-times cun-ning, some-times coy, Yet she nev-er fails to please,
 Yet the mo-ment she is kind I for-give—her with her tricks,

sf

Yet she nev-er fails to please; If with a frown I am cast down,
 I for-give—her with her tricks; Which though I see, I can't get free,—

Phil-lis, smil-ing And be-guil-ing, Makes me hap-pier than be fore.
She de-ceiv-ing, I be-liev-ing, What need lov-ers wish for more?

pp *mf*

a tempo

Phil-lis is my on-ly joy, Faith-less as the

dim. e rall. *mf*

winds or seas, Some-times for-ward, some-times coy, Yet she nev-er fails to please,

Some-times for-ward, some-times coy,

pp *f*

Yet she nev-er fails to please, Yet she nev-er fails to please.

mf *rall.*

The Slave's Dream.

Words by LONGFELLOW.

Music by W. H. WEISS.

Larghetto.

VOICE.

Key Bb. Lah is G. }

p

Be - side the un-gather'd

PIANO.

*p molto legato**cresc.*

rice he lay, His sickle in his hand, His breast was bare, his matted hair Was

*p**cresc.*

buried in the sand. A - gain in the mist and shadow of sleep He saw his na-tive

colla voce

land. He saw once more his dark-eyed queen A - mong her chil - dren

cresc.

stand; They clasp'd his neck, they kiss'd his cheeks, They

cresc.

f | :-: l₁ | l₁ :-: se₁ | l₁ :-: - ta₁ :-: ta₁ | l₁ :-: m₁ d :-: t₁ | l₁ :-: - :-: l₁ |
held him by the hand! They held him by the hand! A

pp e dim.
r₁ :-: - r₁ :-: r₁ : r₁ | d :-: t₁ | l₁ :-: l₁ | m₁ :-: m₁ | m₁ :-: m₁ | m₁ :-: - :-: - :-: - :-: : ||
tear burst from the sleep-er's lids And fell in - to the sand.

pp e dim.

Maestoso e marziale.

ff staccato

G. t. m. l.
mf
: | : m₁ s₁ | d : d., d d : l₁ | s₁ : m d : m., f | s : m l₁ r | t₁ :-: - : s₁ | d d d :-: l₁ |
And then at a furious speed he rode A - long the Niger's bank, His bridle- reins were

mf

s₁ : m d : r m | r :-: t₁ | r : d | t₁ :-: - : d d | r : m r | r : t₁ |
golden chains, And, with a martial clank, At each leap he could feel his

p

r . m :- r r :- s . t . d r : fe , s : - : s : s : r d : r . m f : s m :- m
 scabbard of steel Smiting his stallion's flank. Be - fore him, like a blood-red flag, The

ff *dim.* *p*

m :- r d : t . l m : - : m m : l ta : - l l . l : de r :- m
 bright flamin - goes flew; From morn till night he followed their flight, O'er

staccato

p *crese.*

f : r t . l s : s : f m : - : m . m f : s : l l : - t . l d : r m : f : r
 plains where the ta-ma-rind grew, Till he saw the roofs of Caf-fre huts, And the

p *crese.*

s . d . f . Bb.
 Recit.

s : s : l f :- r d : : : d : l l : - , l l : - , l d : - , t . l l : - d : d . d t . l l :
 ocean rose to view. At night he heard the li - on roar, And the hy-e-na

dim. *fz tremolo* *ff*

D . t . m . l . r.

re : - re : t t t : t t : l s d : - s s : m s : - f f : s : - m : - : m . m
 scream, And the ri-ver horse as he crush'd the reeds Be - side some hidden stream; And it

a tempo

f. G.

ff *p rall.*

pass'd like a glo-rious roll of Drums, Thro' the triumph of his dream.

Andante con molto e espressione.

pp

He did not feel the driver's whip, Nor the burning heat of day: For

pp

Death had illumin'd the Land of Sleep, And his life-less body lay A worn-out fetter, that the soul Had

fz *p cresc.*

bro-ken, had bro-ken, and thrown a-way! A worn-out fet-ter, that the

f *p* *ad lib.*

soul Had broken, had bro-ken, and thrown a-way!

pp colla voce *ppp* *pppp*

D

The Flying Dutchman.

Words by RICHARD RYAN.

Music by JOHN PARRY, JUNR.

Maestoso.

PIANO. *ff* *cresc.*

mf *f* *cresc.* *fff trem.* *f* *p* *pp* *decresc.*

Key Ab. *con spirito*

1. 'Twas on a ve-ry stor-my day, far s'uth-ward of the Cape, When
 2. Take in your flow-ing can-vas, lads, our watch-ful mas-ter cried, To

f

p dolce

from a huge nor-west-er we had just made our es-cape; Like an in-fant in its cra-dle each
 us and our ship's compa-ny great pe- ril doth be-tide. The bil-lows cresting white with foam all

legato *pp*

p

r .t₁ :s₁ .f₁ | m₁ : - d | f .m :r .d | d .d :d .d₁ | m₁ .f₁ :s₁ l₁ .t₁ d | r : - .m₁

breeze was hush'd to sleep, And peace - ful - ly we sail'd a-long the bo-som of the deep; And
an - gry do ap-pear, The wind springs up a hur-ricane, now Van-der-deck-en's near! The

legato *p*

And. *cresc.*

f .r :t₁ .s₁ | m₁ .d :l₁ .f₁ | s₁ .s₁ : - l₁ .s₁ | d₁ : - : : : : .m₁

peace - ful - ly we sail'd a-long the bo-som of the deep! At
wind springs up a hur-ri-cane, now Van-der-deck-en's near! He

p

pp *f* *p*

m₁ .m₁ :l₁ .l₁ | d .l₁ :m .m | f .f .f₁ .f₁ | m₁ : - re₁ | m₁ .se₁ :t₁ .m | d .l₁ :f₁ .r₁

length the helmsman gave a shout of ter-ror and of fear, As if he just had gaz'd up-on some
comes, the Fly - ing Dutchman comes, light o'er the lof-ty spray - Pre - ced-ed by the tem-pest dire, he

p *f* *p*

m₁ .m₁ : - f₁ .m₁ | l₁ : - .m₁ | f₁ .s₁ :l₁ .t₁ | d .s₁ : - d | r .s₁ :r .m | f : - .f

sud-den dan-ger near; We look'd all round the o - cean, and, just up - on our lee - We
makes for Ta - ble Bay, With bird-like speed he's borne be-fore the wild and howl-ing blast, But

f *animato*

s .r :m .f | m .d : - s₁ | m .t₁ :d .s₁ .m₁ | d₁ :s₁ : - s₁ | l₁ .d :t₁ .s | m .d :l₁ .f₁

saw the Fly-ing Dutchman come bound-ing thro' the sea, We saw the Fly-ing Dutchman come
ere he can cast an-chor there, the Bay, a - las! is past, But ere he can cast an-chor there, the

f

tr
 s₁ d : s₁ s₁ d₁ :
 bounding thro' the sea—
 Bay, a-las! is past—

ff *f*

Red. * *Red.* *

s₁ d d t₁ d l₁ l₁ m₁ f₁ m₁ r₁ d₁ d₁ d₁
 3. He scuds a-long too ra-pid-ly to mark his ea-gle flight, And,

f

Red. *

r₁ m₁ f₁ s₁ l₁ s₁ t₁ d r r₁ m₁ f₁ s₁ s₁ f₁ s₁ m r t₁ d : d e
 light'ning lit, the Dutchman's helm full soon is out of sight. The crews of ships far dis-tant now

f

p *f*

r t₁ s₁ f₁ m₁ d f m r d d d : d m₁ f₁ s₁ l₁ t₁ d r : m
 shudder at the breeze, That bears dread Vanderdecken in fu-ry o'er their seas, That

f

f *ff*

f r t₁ s₁ m d l₁ f s₁ s₁ l₁ s₁ d₁ :
 bears dread Van-der-deck-en in fu-ry o'er their seas.

p *slower*

Then mourn for the *Flying Dutchman*, for ter-ri-ble's his doom, The

f *pp* *slower* *p*

animato *ritard.* *tempo primo*

o-cean round the stormy Cape, It is his liv-ing tomb! There Van-der-decken beats a-bout for

animato *p* *ritard.* *tempo primo*

f *f* *f*

e-ver, night and day, And tries in vain his oath to keep by en-ter-ing the Bay, And

tries in vain his oath to keep by en-ter-ing the Bay

f *collo voce* *ff*

f *pesante* *trem.*

Red. *

Friend of the brave!

Words from CAMPBELL'S "PLEASURES OF HOPE."

Music by D^r CALLCOTT.
Arranged by ALFRED MOFFAT.

Andante.

PIANO.

RECIT.

Key Eb. $d : d, r | m : m$
Friend of the brave!

rit.

Bb. t.

s .ta, -r :-d | l, : .l, r .r :f .r | l :-d | m :-r | t, :- | s.d, :d, .d, }
pe-ri'l's dark-est hour, In-tre-pid vir-tue looks to thee for pow'r; To thee the

f. Eb.

m, : .m, | m, .m, :s, .d | t, :- | .r, :r, .m, | f, : .f, | l, .l, :s, .r, | m, t, :- | t, :t, .d }
heart its trembling homage yields, On stormy floods, and carnage cover'd fields, When front to

r :-m | f .f :s .r | m :-m :r .d | s :r | m .d :d .t, | s, :- | : : | : }
front the banner'd hosts combine, Halt ere they close, and form the dreadful line.

AIR.
Allegro maestoso.

p *cresc.*

f *sf* *p*

Key Eb. || d :— | r.d :r.d }

When all is

d :— | :m m :— m f.m :f.m m :— | :m s :— | d :— }

still on Death's de-vo-ted soil, The march-worn

Bb.t.

1 Sol - dier min - gles with the toil! As

d - s rings his glit - t'ring tube, d he s lifts on

r high, s His daunt - less brow and spi-rit

non legato

s speak - ing eye. His daunt

cresc.

sf

cresc.

f

m .d, t, d .l, f, r, de, r, t, d - m, f, r, s s - s - less brow and spi-rit - speak - ing

d. eye.

sf

tr

d. f. Ab.

mf

poco rit.

Hails in his heart the tri-umph yet to come,

Bb. t. m.

cresc.

f. Eb. L is C.

Hails in his heart the tri-umph yet to come, Hails in his heart the

f

tri-umph yet to come, the tri-umph yet to come, the tri-umph yet to

f

sf

3

come.

sf

3

p

And hears thy stor - my

mu-sic in the drum! hears thy stor - my mu-sic in the drum!

hears thy stor - my mu-sic in the drum! thy stor - my,

stor - my, stor - my mu-sic in the drum!

hears thy mu - sic, hears thy

colla voce *poco rit.*

First system of the musical score. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "mu - sic, thy stor - my,". The piano part consists of chords in the right hand and a moving bass line in the left hand.

Second system of the musical score. The lyrics continue: "stor - my, stor - my,". The piano accompaniment continues with similar harmonic patterns.

Third system of the musical score. The lyrics are: "stor my mu - sic in the". The piano part has some rests in the first half of the system.

Fourth system of the musical score. It begins with a drum roll marked "drum!". The tempo is marked *largamente*. The lyrics are: "And hearthy stor-my mu - sic in the". The piano part includes a section marked *colla voce* with a wavy line indicating a vocal-like texture.

Fifth system of the musical score. It begins with a drum roll marked "drum!". The tempo is marked *a tempo*. The piano part is marked *ff a tempo*. The system concludes with a double bar line and a *rit.* (ritardando) marking.

I am a Friar of Orders grey.

Words by WILLIAM REEVE.

Arranged by ALFRED MOFFAT.

Con spirito.

VOICE. *mf* Key C. \parallel : : | : : s \parallel I. I

PIANO. *mf non legato f*

sf

am a Fri - ar of Or - ders grey, And down the val-leys I take my way, I
2. Af - ter sup-per, of Heav'n I dream, (But that is fat pul-lets and clout - ed cream,) My -

G.t.

pull not black-ber-ry, haw, nor hip, Good store of ven'-son does fill my scrip, My
self by de-ni-al I mor-ti-fy (With a dain-ty bit of war-den pie,) I'm

f

long head-roll I mer-ri-ly chant, Wher-ev-er I walk, no money I want, Wher-
cloth'd in sack-cloth for my sin, With old sack wine I'm lined with-in, With

mf

f : *m* : *r* | *d* : *m* : *f* | *s* : : *s* | *s* : : - : : - : : - : : - : : - : : *s* : *f*
 half so well, as a ho - ly friar, As a

f

cresc.

m : *r* : *m* | *d* : *r* : *m* | *f* : *m* : *f* | *r* : *m* : *f* | *s* : *f* : *s* | *m* : *f* : *s*
 ho - - - - -

mf *cresc.*

f

l : *s* : *l* | *f* : *s* : *l* | *t* : *l* : *t* | *s* : *l* : *t* | *d* : : *d* | *d* : : *s* | *d* : *t* : *l* | *s* : *f* : *m*
 ly friar, a ho - - - -

f

ff poco rit.

l : *s* : *f* | *m* : *r* : *d* | *f* : *m* : *r* | *d* : *t* : *l* | *l* : *s* : : : | *r* : : : | *t* : : *s*
 ly friar, lives half so

ff colla voce

stto

d : : *l* : : *f* | *s* : : : | *s* : *d* : : : | *d* : : : : ||
 well as a ho - ly friar. —

f

On the Banks of Allan Water.

Words by M. G. LEWIS.

Andante espressivo.

Ascribed to C. E. HORN.
Arranged by ALFRED MOFFAT.

PIANO.

The piano introduction is in 3/4 time, key of A-flat major (three flats). It begins with a piano (*p*) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The piece concludes with a *rit.* (ritardando) marking.

Key A_b.

The first system of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part begins with a piano (*p*) dynamic. The lyrics are: 1. On the banks of Al - lan Wa - ter, When the sweet spring-time did
2. On the banks of Al - lan Wa - ter, When brown au - tumn spread its
3. On the banks of Al - lan Wa - ter, When the win - ter snow fell

The second system of the vocal and piano accompaniment. The lyrics are: fall, — Was the mil - ler's love - ly daugh - ter, Fair - est of them
store, — There I saw the mil - ler's daugh - ter, But she smiled no
fast, — Still was seen the mil - ler's daugh - ter, Chill - ing blew the

The third system of the vocal and piano accompaniment. The lyrics are: all. For his bride a sol - dier sought her, And a win - ning tongue had
more. For the sum - mer grief had brought her, And the sol - dier, false was
blast! But the mil - ler's love - ly daugh - ter, Both from cold and care was

sempre con f^{do} .

The fourth system of the vocal and piano accompaniment. The lyrics are: he, — On the banks of Al - lan Wa - ter, None so gay as she.
he, — On the banks of Al - lan Wa - ter, None so sad as she.
free, — On the banks of Al - lan Wa - ter, There a corse lay she.

Performance markings include *dim.* (diminuendo) and *rit.* (ritardando) above the vocal line, and *colla voce* (in time with the voice) below the piano line.

The Wolf.

Words by JOHN O'KEEFE.

Music by WILLIAM SHIELD.

Andantino.

VOICE.

PIANO.

Key Eb. } d :- r | m :- f : s
At the peace-ful

Bb.

|| s₁ :- s₁ | s₁ :- s₁ | l₁ :- s₁ f | s₁ :- d | r :- m f | f m :- | r s₁ :- d | d t₁ : d | r :- f₁ | m₁ :- |
mid-nighthour, Ev - 'rysense and ev - 'ry pow'r Fet-ter'd lies in down - y sleep;

|| l₁ :- t₁ : d | l₁ : s₁ : f₁ | m₁ :- f₁ : r₁ | m₁ :- | s₁ : d : m | l₁ : d : f : | m₁ :- f₁ : r | d :- |
Then our care - ful watch we keep, Then our care - ful watch we keep.

4. Gb. L. is Eb. -
Andante.

|| f₁ l₁ :- l₁ | l₁ : d | t₁ : l₁ | t₁ :- | l₁ :- l₁ | l₁ : d | t₁ : l₁ | m₁ :- |
While the wolf in night - ly prowls, Bays the moon with hid-eous howl,

Ab. t.m.

|| s₁ r : d : t₁ | l₁ | s₁ : s₁ | s₁ : f₁ | m₁ :- |
While the wolf in night - ly prowls,

Bb.t.m. **f.Eb.**

m r . d : t₁ . l₁ : s₁ : s₁ s₁ : f₁ m₁ : — *m* t . l : s e . f m : — . m m : r l d : }
 Bays the moon with hid-eous howl, While the wolf in night-ly prowls,

d . t₁ : d . l₁ r . d : r . t₁ m . r : m . d f . m : f . r s e . b a : s e . m i : f r : m l₁ : — ||
 Bays the moon with hid-eous howl.

cresc. *colla voce*

Allegro.

d : : d s : : s d' : — : d' t : s : t : — : t d' : : d }
 Gates are barr'd, a vain re-sis-tance, Fe-males shriek—but

mf

Bb.t.

*s*₁ : — : f m : d : d . d : : s . s : : d' f . f m : r m : — : }
 no as-sis-tance; Silence, silence, or you meet your fate,

p

f : — : m r : — : d t₁ : — : d s₁ : — : — : — : — : — : — : — : — : s₁ }
 si-lence or you meet your fate. Your

p *f*

musical score for the song "Jewels, Your Jewels, Cash and Plate, Your Jewels, Cash and Plate, Your Jewels". The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The music is in common time. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, treble and bass. The lyrics are: "jew-els, your jew-els, cash and plate, your jew-els, cash and plate, your jew-els". The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piano part features a prominent bass line with many beamed eighth notes, creating a rhythmic accompaniment. The vocal line is simple and melodic, following the lyrics. The score is a single system, likely representing a page from a larger manuscript.

Musical score for the song "Jewels, Cash and Plate". The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "jewels, cash and plate." The piano accompaniment features a prominent bass line with many beamed eighth and sixteenth notes, and a treble line with chords and some melodic fragments. The piece ends with a double bar line and a fortissimo (ff) marking.

d. f. Ab. Bb. t.m.

Locks, bolts and bars soon fly a - sunder, Locks, bolts and bars soon fly a -

A musical score for a song titled "The Sun-der-land". The score is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "f Eb." (fast, B-flat major). The lyrics are: "sun-der, Then to ri-fle, rob and plunder, then to ri-fle, rob, and plun-der,". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Locks, bolts, and bars soon fly a -

ff
sun-der, Then to ri -

rit.
fle, rob, and plun-der, to ri-fle, rob, and plun-der, to ri-fle, rob, and
colla voce

plun-der.
ben marcato

ff
sf

Speed on, my Bark, speed on.

Words by M. DEE.

Music by HENRY LESLIE.

Andantino.

VOICE.

PIANO.

Key Eb. *mf*

1. Speed on, my bark, speed on, speed on, The
2. She tells of joys that once were ours, When

f

wind is blow-ing fresh and free. Oh! bear me to my dar-ling one Who
she was all my hope and pride, She minds me of those happy hours When

p

tells be-yond the sea. She says the skies are ev-er fair, The
I was by her side. Long years have rolled since last we met, But

The musical score for "The Song of the Lark" is presented in a two-staff format. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature change from B-flat major to A-flat major (three flats). The lyrics are written below the vocal staff. The piano accompaniment begins with a grand staff (treble and bass clefs) and a key signature change from B-flat major to A-flat major. The score includes dynamic markings such as *cresc.*, *f*, and *fz*. The lyrics are: "sun has ev - er bright - ly shone, Yet still she is not happy there, Speed still she cries with sorrow - ing tone, 'I can - not, wish not, to for - get,' Speed".

The musical score for "The Boatman's Boy" is presented in two systems. The first system features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked "Allegretto". The lyrics are: "on, my bark, speed on, Yet still she is not hap - py there, Speed on, my bark, speed on, 'I can - not, wish not, to for - get,' Speed". The piano accompaniment is in the same key signature and tempo, with a bass clef. The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the piano accompaniment has a bass clef. The tempo is marked "Allegretto". The lyrics are: "on, my bark, speed on, Yet still she is not hap - py there, Speed on, my bark, speed on, 'I can - not, wish not, to for - get,' Speed". The piano accompaniment is in the same key signature and tempo, with a bass clef.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "s on, my bark, speed on." and "on, my bark, speed on." The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The melody is simple and repetitive, with a clear 4/4 time signature. The score is divided into three sections: "1st & 2nd Verses. D.C.", "3rd Verse.", and a final section. The lyrics are written below the voice staff, and the piano accompaniment is written below the voice staff.

1st & 2nd Verses. D.C. 3rd Verse.

s on, my bark, speed on.
on, my bark, speed on.

Musical score for "The Pine Tree" in 2/4 time, featuring a vocal melody and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line includes lyrics: "on, my bark, the hour is come, No more shall she in sor row pine, I'll". The piano accompaniment consists of a busy right hand with many sixteenth notes and a simpler left hand. Dynamics include *cresc.* and *f*.

dim.

|| m :l | s :f | m .t₁ :- r :- d | t₁ :m .r | l₁ t₁ h₁ s₁ e₁ h₁ d₁ , t₁ s₁ :- | :s₁ }

bear her to my happy home, She'll be for ev - er mine. We

dim.

colla parte

cresc.

|| r :r | m :r | d :- .l₁ | s₁ :s₁ | r :m | s :f :m .r

meet a - gain no more to part, She can - not bear to

cresc.

f.

|| d :l | s :s | d₁ :- .t | t₁ :l | ta :- .l | s :f :m .r | d :- .de | m .r :t₁ :s₁ }

be a - lone. I long to press her to my heart, Speed on, my bark, speed

f.

|| m :- | :s | d₁ :- | :m | f :s | l :- .se | t₁ :l :f .r | s :- .se | l₁ :t₁ :m .r }

on, Speed on, speed on, my bark, speed

morendo

on.

Heart of Oak.

DAVID GARRICK.

WILLIAM BOYCE.
Arr. by ALFRED MOFFAT.

PIANO. *Maestoso.*

mf

Key A. : s, d : d, d, d : m, r d : t, l, s, : s, l, : l, t, d : d, r

1. Come cheer up, my lads, 'tis to glo - ry we steer, To add something new to this
2. We ne'er see our foes but we wish them to stay, They nev - er see us but they
3. They swear they'll in-vade us, these ter - ri - ble foes, They fright - en our wo - men, our

{ m : f, r m : m, r d : m, f, s, : m, r d : m, f, s, : r m : r, d, s : t, d }

won - der - ful year; To hon - our we call you, not press you like slaves, For who are so free as the
wish us a - way, If they run, why, we fol - low, and run them a - shore, For if they won't fight us, we
chil - dren and beaux; But should their flat bot - toms in dark - ness get o'er, Still Bri - tons they'll find to re -

f

{ r : r, r, s, : r, r, r : t, d, r : m, m, m : d, r, m : m }

sons of the waves? Heart of oak are our ships, Heart of oak are our men, We
can - not do more. }
- ceive them on shore.

ff largamente a tempo

{ r, d : t, m, d, l, - : d, d : s, m, d, - : s, l, t, d, r, m : r, d, s : s, s, d }

al - ways are ready, Stea - dy, boys, stea - dy! We'll fight and we'll con - quer a - gain and a - gain.

ff *cresc.* *sf*

The Diver.

Words by G. DOUGLAS THOMPSON.

Music by E. J. LODER.

Andantino.

PIANO.

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, including triplets. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *f*.

The first vocal entry is on a single staff. The lyrics are: "In the caverns deep of the ocean cold The diver is seeking a". The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active melody in the right hand. Dynamics include *p* and *pp*.

The second vocal entry continues the melody. The lyrics are: "treasure of gold; In the caverns deep of the ocean cold The diver is seeking a". The piano accompaniment features a *cresc.* (crescendo) marking.

The third vocal entry continues the melody. The lyrics are: "treasure of gold; — Risking his life for the spoils of a wreck,". The piano accompaniment maintains the eighth-note accompaniment in the left hand.

The fourth vocal entry concludes the phrase. The lyrics are: "Taking rich gems from the dead on her deck; And fearful such sights to the". The piano accompaniment features a more active right hand with sixteenth-note patterns.

Musical score for "The Wanderer" (Der Wanderer) by Franz Schubert. The score is in B-flat major and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics in German and English. The piano accompaniment includes a "cresc." marking and a "pp" marking.

The vocal line lyrics are:

 German: || r :m ,r | r : | d₁ :t₁ ,t₁ | l₁ :— | t₁ :l₁ ,l₁ | s₁ :— | s :m ,d | d :l₁ ,fe₁

 English: di - ver must be,— Walk-ing a-lone, walk-ing a-lone, walk-ing a-lone in the

The piano accompaniment includes a "cresc." marking and a "pp" marking.

|| s₁ : ṙ m d :
depths of the sea!

mf

The image shows a musical score for a piece titled "The Diving Bell and the Butterfly". The score is written for a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line is in a soprano or alto register, with lyrics in French. The piano accompaniment features a prominent left hand with a repeating eighth-note pattern and a right hand with chords and moving lines. The score is divided into two systems, each with a vocal staff and a piano staff. The lyrics are: "He is now on the surface (he's gasp - ing for breath,) So pale that he wants but the".

He is now on the surface (he's gasp - ing for breath,) So pale that he wants but the

still - ness of death To look like the forms he has left in the caves,

Si-lent and cold, 'neath the trembling waves, Si-lent and cold, 'neath the trem - bling waves. How

*cresc.**p*

|| r : m , r | d : t₁ , d | r : m , r | d : - . | f : r , m | f : r , m | f : r , d | t₁ : s₁ |
 fear - ful such sights to the di - ver must be, — Walking a-lone in the depths of the sea! And

cresc.

|| s : fe , s | l : s , m , d | d : t₁ , m , r | s₁ : - | s₁ : d , d | d : d , r |
 Mam-mon's the mas - ter, and man is the slave, Toil - ing for wealth on the

p

|| m : m , r | d : - . | r : r , m | f : s , l | s : l , f | m : - . | m | m : m , r | d : d , t₁ |
 brink of the grave; Leav - ing a world of sun - light and sound. For night - like gloom, and a

|| l₁ : d , l | se , s₁ , t₁ | d : d , d | d : f , m | r : m , r | r : d : t₁ , t₁ | l₁ : - |
 si - lence pro - found: And fear - ful the death of the di - ver must be, — Sleeping a-lone,

f *pp*

|| t₁ : l₁ , l₁ | s₁ : - | s : m , r | d : l , l | m : - re f m r d t₁ d m d s₁ | m : - r | d : - | - : | : |
 sleeping a-lone, sleeping a-lone in the depths of the sea! —

The Stirrup Cup.

Words by H. B. FARNIE.

Music by L. ARDITI.

Con spirito.

PIANO. *mf ben marcato* *ff*

Key C. { :s || d' :-: - | :t :l | s :s :s | m :-f :s }

I. The last sa-ra - band has been danc'd in the
can - not ride off, I am hea - vy with

ritard. *f > p*

hall, fears, The last pray-er breath'd by the mai - den ere
No gay dis-re - gard from the fla - gon I

sleep - ing, The light of the cres - set has died from the
bor - row, I pledge thee in wine, but 'tis min - gled with

cresc. *> p*

G.t. *rall.*

1 : :- | - : :- | : :sd | d : - .t, l, | m, : :- | :f, :m, | m : :- | m : - :r }
 wall, Yet still a love watch with my La - - dy I'm
 tears, Twin-type of the love that is shad - - ed by

a tempo f.C.

r : - :d | : : | : : | : :ds | l : - : - | :s :r | m : - :m | : :s }
 keep - ing. My char - ger is jang - ling his
 sor - row; Yet cou - rage, mine own one, and

a tempo *f* *p*

1 : - : - | :s :r | m : - : | : :m | d' : - : - | :t :se | t : - : - | l : :l }
 bri - - dle and chain, The mo - ment is near - ing, dear
 if it be will'd That back from the red field thy

dim.

1 : - : - | :t :fe | l :s : - | : :s | s : - : - | : - :m :d' | t : - : - | : - :f :l. }
 love! we must se - ver, But pour out the wine, that thy
 gal - - lant come ne - ver, In death he'll re - mem - - ber, that

p marcato leggiermente

cresc. G.t.

s : - : - | : - :r :f | s : - : - | : :s | s : - : - | : - :m :d' | t m : - : - | : - :t, :f }
 lo - - ver may drain A last stir-rup cup, to his
 she who had fill'd His last stir-rup cup, was his

cresc.

f.C. f

true — maiden e - ver! But pour out the wine, — that thy
true — maiden e - ver! In death he'll re - mem - ber, that

p

lo - ver may drain A last stirrup cup to his true maiden
she — who had fill'd His last stirrup cup, — was his true maiden

stacc.

ff forza ed anima

1 a piacere

s : s : | : d' | r' : - : - : d' : l | s : : d' - : - : r | m : sf : - : - : t | d : d : | : : ||
e - ver! A last stirrup cup, to his true mai - den e - ver!
e - ver! His last stirrup

ff colla parte

f

a tempo

sf

dim.

D.S.

2. a piacere

{ : s || s : s | - : - : l | t : d' | t | m' : - : r | d' : d' : | : : | : : : ||
2. I cup, was his true mai - den e - ver!

p

ff

Annie Laurie.

Air by Lady JOHN SCOTT.
Arranged by G. A. MACFARREN.

Moderato.

PIANO.

The piano introduction is in 2/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (Bb). The melody starts on a half note G4, followed by a quarter note A4, then a half note Bb4. The bass line starts on a half note G3, followed by a quarter note A3, then a half note Bb3. The piece is marked *mf* (mezzo-forte) and ends with a *p* (piano) dynamic marking.

The first system of the vocal melody and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "I. Max-well-ton braes are bon-nie, Where ear-ly fa's the dew, And it's brow is like the snaw-drift, Her neck is like the swan, Her". The piano accompaniment is in the bass clef, providing harmonic support with chords and single notes.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "there that An-nie Lau-rie Gied me her pro-mise true; Gied face it is the fair-est That e'er the sun shone on; That". The piano accompaniment continues with harmonic support.

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "me her pro-mise true; Which ne'er for-got will be, And for e'er the sun shone on; And dark blue is her e'e; And for". The piano accompaniment continues with harmonic support.

The fourth system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "bon-nie An-nie Lau-rie, I'd lay me down and dee. bon-nie An-nie Lau-rie, I'd lay me down and dee." The piano accompaniment concludes with a *mf* (mezzo-forte) dynamic marking.

D. S.

2. Her
3. Like dew on the gow-an

ly-ing, Is the fa' o'her fai-ry feet; And like winds in summer

sigh-ing, Her voice is low and sweet. Her voice is low and

sweet, And she's a' the world to me; And for bon-nie An-nie

Lau-rie, I'd lay me down and dee.

The Heart Bow'd Down.

Music by M. W. BALFE.

Larghetto cantabile.

PIANO. *mf*

Key Gb. { :s| m :m |m :m |m r s| r | — :s | s :m | s .f :r d t }

1. The heart bow'd down by weight of woe To weak - est hopes will
2. The mind will in its worst despair Still pon - der o'er the

p sempre staccato

Db. t.

clinging; To thought and im - pulse, while they flow, That
past, On mo - ments of de - light, that were Too

rall.

can no com - fort bring, That can, that can no com - fort
beau - ti - ful to last That were too beau-ti-ful, too beau-ti-ful to

rall.

f. Gb.

bring: last! With those ex - cit - ing scenes will blend, O'er
To long de - part - ed years ex - tend Its

p stacc.

plea - sure's path - way thrown; But mem' - ry is the
vis - ions with them flown; For

p

on - ly friend That grief can call its own That

dolce

grief can call its own, That grief can call its own!

f

Oh! Firm as Oak.

Words by W. DIMOND.

Music by Sir H. R. BISHOP.

Moderato con spirito.

PIANO.

The first system of the piano accompaniment. It begins with a treble and bass staff in D major (two sharps) and common time. The tempo is 'Moderato con spirito'. The first staff has a forte (ff) dynamic. The music features a mix of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a 'Fine.' marking.

The second system, featuring the vocal melody and piano accompaniment. The vocal line is in D major and common time. The piano accompaniment continues with a similar pattern. The system includes two verses of lyrics.

Key D. { s | d :-r m.r:m.f | s :s | s :.s | d' :-d' | t .d' :l.t }

1. Oh! firm as oak, and free from care, The sail-er holds his
2. When win-try gales blow bleak a - larms, In turn he mounts the

The third system, continuing the vocal melody and piano accompaniment. The tempo remains 'Moderato con spirito'. The piano accompaniment features a 'dolce' (soft) dynamic in the left hand. The system includes two verses of lyrics.

espress. A. t.

s.l:f.s | m : f :-s :-f | m :d | m.r:f.t | d :-d' | m | m :s | d :-m | r :-r:d }

heart at sea, If she he loves his cab-in share, And Cu - pid page to Nep-tune
chil-ly deck, But, watch re-liev'd, his Su - san's charms All thoughts but those of plea-sure

dolce

The fourth system, concluding the vocal melody and piano accompaniment. The piano accompaniment continues with a similar pattern. The system includes two verses of lyrics.

d :-t | s | m.r:d | t.l :s | f :-s :- | m | :s | m.r :r.d | d.t.t.l | s :-s | :- }

be;— If she he loves his cab-in share, And Cu - pid page to Nep - tune
check; But, watch re-liev'd, his Su-san's charms All thoughts but those of plea - sure

f. D. pp

be; check; } Come, night's deep noon, and ne'er a moon, Nor star a-loft a watch to keep, The

f > pp

mf

tar can be gay, as landsmen in day, With a cheering glass, And a smiling lass, A cheering glass, and a

rall. dolce a tempo

smil-ing lass, While boon the wind blows — And smooth the tide — flows, and the

rall. p

ship steady goes, — still steady, — steady, —

p

steady, Thro' the bound-less deep, — steady, — steady, Thro' the bound-less deep.

D.S. al Fine.

p pp

The Pilot.

THOS. HAYNES BAYLY.

S. NELSON.

Andante con espressione.

PIANO.

The piano introduction is in A-flat major, 4/4 time. It begins with a half rest in the right hand and a half note A-flat in the left hand. The melody in the right hand is marked *p* and *dolce*. The accompaniment in the left hand consists of chords. The piece ends with a half note A-flat in the right hand and a half note A-flat in the left hand.

Key A \flat .

The first two lines of the song are in A-flat major, 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part is marked *pp* and *stacc.*. The lyrics are: 1. Oh! Pi - lot! 'tis a fear - ful night, There's danger on the deep, I'll 2. Ah! Pi - lot! dan - gers of - ten met We all are apt to slight, And

The next two lines of the song are in A-flat major, 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part is marked *p*. The lyrics are: come and pace the deck with thee, I do not dare to sleep. Go thou hast known these ra - ging waves But to sub - due their might: It

The next two lines of the song are in A-flat major, 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part is marked *p* and *colla voce*. The lyrics are: down, the sai - lor cried, go down, This is no place for thee; Fear not! but trust in is not a - pa - thy, he cried, That gives this strength to me; Fear not! but trust in

ad lib.

Tempo I.

The final line of the song is in A-flat major, 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part is marked *ad lib.* and *Tempo I.*. The lyrics are: Pro - vidence, Wher - ev - er thou may'st be. Pro - vidence, Wher - ev - er thou may'st be.

3. On such a night the sea en-gulph'd My

Tremolando agitato

pp *dim.*

fa - ther's life - less form; My on - ly brother's

dim. *pp*

boat went down In just so wild a storm; And

cresc. *p* *f* *dim.* *p* *pp*

such, per-haps, may be my fate, But still I say to thee, Fear not! but trust in

mf *p* *Più lento.* *pp*

Tempo I.

Pro - vi-dence, Where-ev-er thou may'st be.

I never can forget.

ALFRED MELLON.

E. FALCONER.

Andante.

PIANO.

p

Key Eb.

1. In

*cresc.**rall.*

s : - m | t. d : f . m | l. r - : r . d | d . t. r . f | l . s : r . re | m : - | : s. , s }
 vain, tho' ban- ish'd from thy heart, I strive to bend to For - tune's will; I
 2. time. nor change of scene to me Af - ford their balm to soothe my pain; My

f. Ab. Lah is F.

f. Db.

s r : - t, se, . l. : t. d | t. : - l. : m | f . m : d . l | d : - . t. | l. : | : l. m }
 can - not with fond mem - ry part, Thine im - age, dear one, haunts me still, Thy
 heart, tho' bro - ken clings to thee, Re - luc - tant to un - loose thy chain. Thy

Bb. t. m. l.

m : - f | s . fe : s . d | l : - | : l | d' : - d' | t . l : se . l | t : - m s, : - }
 smile, that daz - zling beam of light, That gild - ed hope's bright morning ray, That
 form, each fea - ture, ev - ry grace, As first they dawn'd up - on my view The

mf

|| m :- t, | r . d : s, . m, | l, :- | r, : f | m, s, : r, ., d | t, . r, : l, . s, | d' s, :- | : s, . s }

starr'd my dark-est hours of night, I wor-ship still, tho' turn'd, tho' turn'd a - way, } Though
ty - rant, Mem'-ry, may re - trace, — But nev - er can one pang, one pang sub - due, }

colla voce

ban - ish'd from thy heart, still mine Re - mem - bers thee with fond re - gret; I

B.b.t. *f*. Eb. *tr*
 s :- m | de : r : m . f | m :- r : rs, | m :- r t, se : m, r, | s, :- | : s | d' :- s | l . s : f . m
 know thy love can nee'r be mine — But ah! I nev - er can for - get. My ev - er constant thoughts are

accel. *riten.*

s : f | l : t d' | d' . m : t l s s i m r i s | d : - | : | : | :
 thine. Ah! no, I nev-er, nev-er can, I nev-er can for - get.

cresc.

1. 2.

2. Nor

rull.

p

The Outlaw.

Words by H. CARL SCHILLER.

Music by EDWARD J. LODER.

Allegro maestoso.

PIANO.

The piano introduction consists of two staves. The right hand begins with a series of chords and eighth notes, marked with a forte (*f*) dynamic. The left hand provides a steady accompaniment of eighth notes, marked with a forte (*f*) dynamic. The piece concludes with a piano (*p*) dynamic.

The piano accompaniment for the first system continues with a series of chords and eighth notes. The right hand features a melodic line with some grace notes. The left hand maintains a consistent eighth-note accompaniment. The system ends with a *Fine* marking.

f Key C.

The first system of the song features a vocal melody in treble clef and piano accompaniment in bass clef. The lyrics are as follows:

1. Oh! I am the child of the fo - rest wild, Where the red deer bound - eth
 2. The spark - ling brooks they mir - ror the looks Of the bright blue laugh - ing
 3. The frank - lin and priest, oh! they love to feast On the prime of the stall - ed

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are as follows:

free; And the ma - vis sings with un - cag'd wings, To his
 sky; And sweet flow'rs spring, and the gnarl'd oaks fling, Their
 steer, But I am the Lord of the free green sward, And the

The third system of the song concludes the vocal melody and piano accompaniment. The lyrics are as follows:

mate in the green - wood tree. I range at will o'er
 migh - ty limbs on high: Oh! I love to roam in my
 best of the kings fat deer. And the Ab-bot should fast when

mead or hill, Or deep, or deep in the wood-land shade, With my
fresh green home, With our nut-brown maids, or our fo-rest maids, Or my
lent is past, And the mass, the mass is sung and said, Ere my

f *fp* *pp*

good yew bow in my hand I go, As free as the bird, or the
bold, bold freres, who doff the cares, Which the hol-low world-ling
freres and me lack mal-voi-sie To quaff a deep draught 'neath the

mf

wild red roe: And the
seeks and shares! Then woods ring out with song and shout, the woods ring out with
green-wood tree. When the

p *f* *pp*

song and shout! For I'm king of the fo-rest glade! I'm king of the fo-rest

cresc. *fz*

glade! I'm king! I'm king! I'm king of the fo-rest glade!

a tempo *D.C. al Fine.*

ff *ff*

D.C. al Fine.

The Brave, Old Oak.

Words by H. F. CHORLEY.

Music by E. J. LODER.

Animato.

VOICE.

PIANO.

(8ves ad lib.)

§ Key Bb.

1. A song for the Oak, the brave old Oak, Who hath
2. In the days of old, when the spring with gold, Was
3. He saw the gay times when the Christ - mas chimes Were a

ould in the green-wood long; Here's health and re-noun to his
light - ing his bran-ches grey, hear, Thro' the grass at his feet crept
mer - ry, mer - ry sound to And the squire's wide hall and the

broad green crown, And his fif - ty arms so strong! There's
maid - ens sweet To ga - ther the dew of May, And
cot - tage small Were full of good Eng - lish cheer: Now

F. t.

f. Bb.

d fear in his frown, when the sun goes down, And the fire in the west faces
all that day to the re - beck gay They fro - lickd with love - some
gold hath a sway we all o - bey, And a ruth - less king is

più lento

out; And he shew - eth his might, on a wild mid - night, When
swains: They are gone, they are dead, in the church - yard laid But the
he, But he ne - ver shall send our an - cient friend To be

rall. mf a tempo

storms thro his bran - ches shout, Then sing to the Oak, the brave old Oak, Who
tree he still re - mains. tossed on the storm - y sea.

f rall. mf

rit. colla voce

stands in his pride a - lone. And still flourish he, a hale green tree, When a

D. S. ff

hun - dred years are gone!

The four jolly Smiths.

Words by J. LOUIS ROCKLIFFE.

Music by H. T. LESLIE.

Allegro con anima.

PIANO.

Allegro con anima.

PIANO.

Key { s₁ | d t₁ : d r | m : r d | l₁ : d d | s₁ : m₁ m₁ | f₁ m₁ f₁ s₁ }

Bb. 1. Four jol - ly, jol - ly smiths, with their ham - mers great, Strike bold - ly the
2. These jol - ly, jol - ly smiths are big bur - ly boys, And their blows fall
3. These jol - ly, jol - ly smiths, when their hair turns grey, Will glad - ly sit

cresc.

whole day long; — Each migh-ty, migh-ty swing, both ear-ly and late, Keeps
 lus-ti-ly; — They jin-gle, jin-gle huge bars as lads do toys, And
 down and rest; — And jol-li-ly, jol-li-ly each one will say, 'We've

l...t: d .r m :r d :—:— . : : : :m m m :m
 time to a jo-vial song.— And the deep-ton'd
 dry jokes crack hus-ki-ly.— So with head-long
 done our ve-ry, ve-ry best.— Then the thought so

ff

cresc. *p lightly*

note, as each hand hath smote, Is heard loud a - bove the blow;— And the
swing and re - bound-ing ring They tell of good la - bour done,— And each
dear will each bo - som cheer, That the young smiths still strike on,— And

sparks of light, as they gleam so bright, O'er their swar - thy fa - ces glow.—
hon - est name hath the ster - ling fame Those four jol - ly smiths have won.—
feed well the fires of their rest - ing sires, Who their work have no - bly done.—

p

CHORUS.

{ s₁ : s₁ | d̂ : d̂ d̂ | d̂ : m̂ r | d : l₁ | l₁ : - l₁ | s₁ : d | t₁ . t₁ : d | l₁ . t₁ : d r }

With a bang and a clang, and a ring ding dong, The work goes mer - ri - ly roll - ing a -

f

long; With a bang and a clang, and a ring ding dong The, work goes mer - ri - ly roll - ing a - long.

ff

8—

ff

The Guard Ship.

Words and Music by SAMUEL LOVER.

Andante maestoso.

PIANO. *mf* *p*

The piano introduction is in G major, 2/4 time, marked 'Andante maestoso'. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass line starts with a half note G, followed by quarter notes F# and E, then a half note D. The piece concludes with a final chord of G major.

Key G. s : f . m | r : d | t : d . r | d : d . t | l : r . d | d . t . m . r | d : - | : s : f . m | r : d

1. See, at her an-chor ri - ding, Yon ship in state - ly pride, Safe thro' the storm a-
2. Stea-dy's the word in war, boys; Where the Red Cross wins the fight: Stea-dy's the word in

The first system of the song features a vocal melody in G major, 2/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are written below the vocal line, with two verses provided. The first verse ends with a repeat sign.

D. t.

t : d . r | d : s | s : - s | se . . . se . se | l : - t | d : t . l | s : d | m : r

bi - ding Tho' wrecks a-bound, in ru - in round, On the dark-ly rag-ing
peace, boys, When clouds grow dark o'er the brave old bark, But the Red Cross still is

cresc.

The second system continues the vocal melody and piano accompaniment. The piano part includes a 'cresc.' (crescendo) marking. The lyrics continue, describing the ship's situation and the role of the Red Cross.

f. G.

d : s | - : f | f . . . f . f | m : l | f : - | : r | r : r . . . r | m : s | r : - | : s |

tide: "What state - ly ship art thou? A - hoy, brave ship, a - hoy!" She
bright, Ne'er shall that proud flag quail; Ne'er shall the bold crew tire;

f *p*

The third system concludes the song. The vocal melody and piano accompaniment are shown. The piano part features a 'f' (forte) marking followed by a 'p' (piano) marking. The lyrics end with the ship's name and a final exclamation.

p legato

d . . . d r f . m . r . d | t . : l | : l | r : m s . f . m . r | d : - t . : s . s | d : - d : }

lifts her haughty prow, And hoists her flag with joy, — And the Red Cross
Ne'er shall the an - chor fail That's forged in Free-dom's fire, —

p rallen.

spiritoso

d . r . m . f | s : d . d | r : - : m . f | m : - s : - s | f : s | m : f . m | r : - m | r : . s

gleams — thro' the storm — so drear, And her crew shout forth, with a man - ly cheer, Her

spiritoso

maestoso

f : s | m : f . m | r : - m | r : | d : - d : - s . l | f . l | f : m | r . d : - s . l : - m . f }

crew shout forth, with a man - ly cheer, 'Tis the Bri-tan-nia, Whose flag yet never fell, In the

maestoso

s : | s : - f | m . r . m . f | s : d . r | m : - m | r : | d : - : ||

fight, or the storm All's well! all's well!"

ff marc.

D. S.

Ev'ry Bullet has its Billet.

Music by Sir HENRY R. BISHOP.

Words by T. DIBDIN.

VOICE. *Con spirito.*

PIANO.

Key Bb. $\{ d : - r | m : d \}$
 1. I'm a tough true
 2. We who brave the

$\{ s_1 : l_1 : s_1 : f_1 | m_1 : d_1 \}$ $\{ d_1 : r_1 : m_1 : f_1 | s_1 : l_1 : t_1 : d_1 \}$ $\{ r : r_1 | s_1 : d : - r | m : d \}$ $\{ s_1 : l_1 : s_1 : f_1 | m_1 : d_1 \}$
 heart-ed Sai-lor, Care-less, and all that, dye see, Ne-ver at the times a rail-er,
 bri-ny o-cean Ne-ver flinch 'cause dan-ger's nigh, Griev-ing, boys, is all a no-tion,

$\{ d_1 : t_2 : d_1 : r_1 | m_1 : f_1 : s_1 : l_1 \}$ $\{ s_1 : t_1 : d : - \}$ $\{ d : - t_1 | l_1 : l_1 \}$ $\{ l_1 : t_1 : d | r : t_1 \}$ $\{ s_1 : l_1 : t_1 : d : t_1 : d : r \}$
 What is time or tide to me? All must die when fate shall will it, Pro-vi-dence or -
 We bid fear and dan-ger fly; Send the grog round, mind don't spill it, Drink! nor heed the

$\{ m : m_1 | l_1 : - \}$ $\{ d : - r | m : d : - \}$ $\{ s_1 : f_1 | m_1 : d_1 : - \}$ $\{ f_1 : m_1 : f_1 : s_1 | l_1 : t_1 : d : r \}$ $\{ s_1 : t_1 | d : - \}$ $\{ l_1 : d | s_1 : - \}$
 dains it so; Ev'-ry bul-let has its bil-let, Man the boat, boys, Yo, heave ho! Yo, heave ho!
 com-ing foe; Ev'-ry bul-let has its bil-let, Man the boat, boys, Yo, heave ho! Yo, heave ho!

p Largo.

$\{ l_1 : d | s_1 : - \}$ $\{ f_1 : m_1 : f_1 : s_1 | l_1 : t_1 : d : r \}$ $\{ s_1 : - | t_1 : - \}$ $\{ d : - \}$
 Yo, heave ho! Man the boat, boys, Yo, heave ho!
 Yo, heave ho! Man the boat, boys, Yo, heave ho!

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| Blow, blow, thou winter wind, | Arne | I'm a merry Zingara, | Balfe | Scenes that are brightest, | Wallace |
| Banks o' Loch Lomond, | Scottish | I've been roaming, | Horn | Scottish blue bells, | Barker |
| Cam' ye by Athol? | Goss | Jessie's dream, | Blockley | Serenade (Berceuse), | Gounod |
| Cherry ripe, | Horn | Juanita, | Mrs. Norton | Should he upbraid, | Bishop |
| Come back to Erin, | Claribel | Killarney, | Balfe | The canteener, | Balfe |
| Comin' thro' the rye, | Scottish | May-dew, | Bennett | The storm, | Hullah |
| Dawn, gentle flower, | Bennett | My mother bids me, | Haydn | Wearin' o' the green, | Irish |
| Dear little Shamrock, | Jackson | Nymphs and shepherds, | Purcell | We'd better bide a wee, | Claribel |
| Dreams, | Streltzi | Maying, | Nevin | When the heart is young, | Buch |
| I dreamt that I dwelt, | Balfe | Orpheus with his lute, | Sullivan | When the swallows, | Franz Abt |

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| Auld Robin Gray, | Leaves | First violet, The, | Mendelssohn | Maying, | Nevin |
| Auld Scotch sanga, | Lesson | Hark! the echoing air, | Purcell | Robin Adair, | Irish |
| Banks of Allan Water, | Horn | I walk at noon, | Field | Ruby, | Gabriel |
| Banks o' Loch Lomond, | Scottish | If but a bird were I, | Hiller | Storm, The, | Hullah |
| Caro mio ben, | Giordani | It was a dream, | Lassen | Sweet spirit, hear my prayer, | Wallace |
| Che faro senza Euridice, | Gluck | Juanita, | Mrs. Norton | Three Fishers, The, | Hullah |
| Children's Island, The, | Borton | Katey's letter, | Duferin | We'd better bide a wee, | Claribel |
| Come back to Erin, | Claribel | Kathleen Mavourneen, | Crouch | When all was young, | Gounod |
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| Alice, where art thou? | Ascher | Full moon is beaming, | Smart | Pilgrim of love, | Bishop |
| All through the night, | Welsh | Good-bye, sweetheart, | Hatton | Sally in our alley, | Carey |
| Anchor's weighed, | Braham | I arise from dreams, | Salaman | Snowy-breasted pearl, | Irish |
| Annabelle Lee, | Leslie | I attempt from love's, | Purcell | The lark now leaves, | Hatton |
| Arrow and the song, | Balfe | Irish emigrant, | Barker | There is a flower, | Wallace |
| Bay of Biscay, | Davy | Love's request, | Reichardt | Thou art so near, | Reichardt |
| Bonnie Mary of Argyle, | Nelson | Macgregor's gathering, | Lee | Thorn, The, | Shield |
| Come into the garden, | Balfe | Maid of Athens, | Allen | Tom Bowling, | Dibdin |
| Death of Nelson, | Braham | March of Cameron men, | Campbell | When other lips, | Balfe |
| Did'st thou but know, | Balfe | My own, my guiding star, | Macfarren | Yes! let me like a soldier fall, | Wallace |
| Elly Mavourneen, | Benedict | My pretty Jane, | Bishop | | |

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| Annie Laurie, | Scott | I am a friar of orders grey, | Reeve | Speed on, my bark, | Leslie |
| Arrow and the song, | Balfe | If doughty deeds, | Sullivan | Stirrup cup, | Ardis |
| Banks of Allan Water, | Horn | In happy moments, | Wallace | The bellringer, | Wallace |
| Brave old oak, | Loder | I never can forget, | Mellon | The diver, | Loder |
| Death of Nelson, | Braham | Oh! firm as oak, | Bishop | The outlaw, | Loder |
| Ev'ry bullet has its billet, | Bishop | Phillis is my only joy, | Hobbs | The pilot, | Nelson |
| Flying Dutchman, | Parry | Rage, thou angry storm, | Benedict | The village blacksmith, | Weiss |
| Four jolly smiths, | Leslie | Revenge, | Hatton | To Anthea, | Hatton |
| Friend of the brave! | Calcott | Rock'd in the cradle, | Knight | Will-o'-the-wisp, | Cherry |
| Guardship, The, | Loder | Simon the cellarer, | Hatton | Wolf, The, | Shield |
| Heart bow'd down, | Balfe | Slave's dream, The, | Weiss | | |

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| Ah! how pleasant 'tis to love, - - - Purcell | New Phœbus sinketh, - - - Arne | The ara, - - - Rubinstein |
| Cease, O my sad soul, - - - Purcell | Oh, hold thy cheek, - - - Jensen | The desert, - - - Emanuel |
| Even bravest heart may swell, - - - Gounod | Only the desolate, - - - Tchaikovsky | The message, - - - Purcell |
| Gold-bright there below, - - - Rubinstein | O star of eve, - - - Wagner | Trust not the treason, - - - Greene |
| Heaving of the lead, - - - Garth | Prayer, - - - Hiller | Vineta, - - - Smari |
| I attempt from love's sickness, - - - Purcell | Shall I, wasting in despair? - - - King | Vulcan's Song, - - - Gounod |
| In sheltered vale, - - - Clarke | Since first I saw your face, - - - Ford | When thy blue eyes, - - - Lassen |
| Lead strikes English ground, - - - Güholy | Sombre grove, - - - Lully | Why, O why are the roses? - - - Tchaikovsky |
| Let me love thee, - - - Arditi | Stay, golden moments, - - - Jensen | Wondrous is the power, - - - Bendel |
| More love or more diadain, - - - Purcell | Still is the night, - - - Abt | Yearnings, - - - Rubinstein |

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| Be thou still, - - - - - Franck | Just as my arm, - - - - - Kjerulf | The eri-king, - - - - - Schubert |
| Clock, The, - - - - - Loewe | Love of freedom, - - - - - Schumann | The ghost, - - - - - Schubert |
| Close my eyes, - - - - - G&S | Marie, - - - - - Franz | The inn, - - - - - Schubert |
| Come and wander with me, - - - - - Cornélius | My abode, - - - - - Schubert | The monotone, - - - - - Cornélius |
| Death and the Maiden, - - - - - Schubert | On the sea, - - - - - Franz | The sea hath its pearls, - - - - - Franz |
| Dedication, - - - - - Franz | Parting is sorrow, - - - - - Kjerulf | The two grenadiers, - - - - - Schumann |
| Dedication, - - - - - Schumann | Request, - - - - - Franz | The wanderer, - - - - - Schubert |
| Fare thee well, - - - - - Schumann | Sadness, - - - - - Schumann | Thou art repose, - - - - - Schubert |
| God's acre, - - - - - Franz | Serenade, - - - - - Schumann | Thou art so like a flower, - - - - - Schubert |
| Good-night! - - - - - Franz | Song of a blacksmith, - - - - - Schumann | Worship in the forest, - - - - - Abt |
| I will not chide, - - - - - Schumann | The avowal, - - - - - Franz | |

BASS SONGS.

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| Adieu - - - - - Schubert | Foggy Dew, The - - - - - Irish | Rock'd in the cradle of the deep - - - - - Knight |
| Adieu, The - - - - - Mozart | God's Acre - - - - - Franz | Sailor's Song - - - - - Park |
| Arrow and the Song - - - - - Balfe | Heart bow'd down, The - - - - - Balfe | See! the Heavens smile - - - - - Purcell |
| Bell Ringer, The - - - - - Wallace | In Cellar Cool - - - - - Fischer | Sombre Grove (Bois Epais) - - - - - Lully |
| Brave Old Oak, The - - - - - Loder | In Shelter'd Vale - - - - - German | Still is the Night - - - - - Abt |
| Death and the Maiden - - - - - Schubert | Man is for the woman made - - - - - Purcell | Valley, The - - - - - Gounod |
| Diver, The - - - - - Loder | Nina - - - - - Pergolesi | Village Blacksmith, The - - - - - Weiss |
| Drink to me only - - - - - Old English | Now Phœbus Sinketh - - - - - Arne | When Valiant Ammon - - - - - Battisbill |
| Even bravest heart may swell - - - - - Gounod | O Isis and Osiris - - - - - Mozart | Within these sacred Portals - - - - - Mozart |
| Flying Dutchman, The - - - - - Parry | O Star of Eve - - - - - Wagner | Wolf, the - - - - - Sheld |
| | Rage, thou angry storm - - - - - Benedict | |

IRISH SONGS.

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| A place in thy memory, - - - - - Griffin | I love my love in the, - - - - - Griffin | Norine Maurine, - - - - - Fox |
| Angel's whisper, The, - - - - - Lover | Inniskillen Dragoon, - - - - - Sigerson | O'Donnell Aboo, - - - - - Traditional |
| Barney O'Hea, - - - - - Lover | Irish emigrant, The, - - - - - Barker | Oft in the stilly night, - - - - - Moore |
| Birth of St. Patrick, The, - - - - - Lover | Kate Kearney, - - - - - Moryan | Oh! breathe not his name, - - - - - Moore |
| Cockles and Mussels, - - - - - Yorkton | Kate O'Shane, - - - - - Linky | Oh! steer my bark, - - - - - Nelson |
| Come back to Erin, - - - - - Claribel | Katey's letter, - - - - - Duff-rin | Pastheen Fionn, - - - - - Ferguson |
| Come o'er the sea, - - - - - Moore | Kathleen Mavourneen, - - - - - Crouch | Remember thee! - - - - - Moore |
| Cruiskeen lawn, The, - - - - - Traditional | Killarney, - - - - - Balfe | Rory O'More, - - - - - Glover |
| Dear little shamrock, The, - - - - - Jackson | Last rose of summer, - - - - - Moore | Rose of Tralce, The, - - - - - Colman |
| Dear harp of my country, - - - - - Moore | Let Erin remember, - - - - - Moore | Savourneen Deelish, - - - - - Petri |
| Erin! the tear and the smile, - - - - - Moore | Love thee dearest, - - - - - Moore | Snowy-breasted pearl, - - - - - Duff-rin |
| Far away, - - - - - Sigerson | Love's young dream, - - - - - Moore | There's not in the wide world, - - - - - Moore |
| Fine old Irish gentleman, - - - - - Brougham | Low-back'd car, The, - - - - - Moore | Wearing of the green, - - - - - Traditional |
| God save Ireland, - - - - - Sullivan | Minstrel Boy, The, - - - - - Moore | When he who adores thee, - - - - - Moore |
| Harp that once thro' Tara's, - - - - - Moore | Molly Bawn, - - - - - Lover | Widow Machree, - - - - - Moore |
| I grieve when I think, - - - - - Boyan | Mountains of Pomeroy, - - - - - Sigerson | |
| | Nerah, the pride of Kildare, - - - - - Parry | |

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